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Graduate Recital: Kai Johnson, trombone

Kai Johnson

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Graduate Recital: Kai Johnson, trombone

Andrew Mattfeld, piano and harpsichord

Amy Schumann, violin

Andrew Chadwick, cello

Jeff Dunn, Alex Knutrud, Dr. Hal Reynolds, Eddie Steenstra,

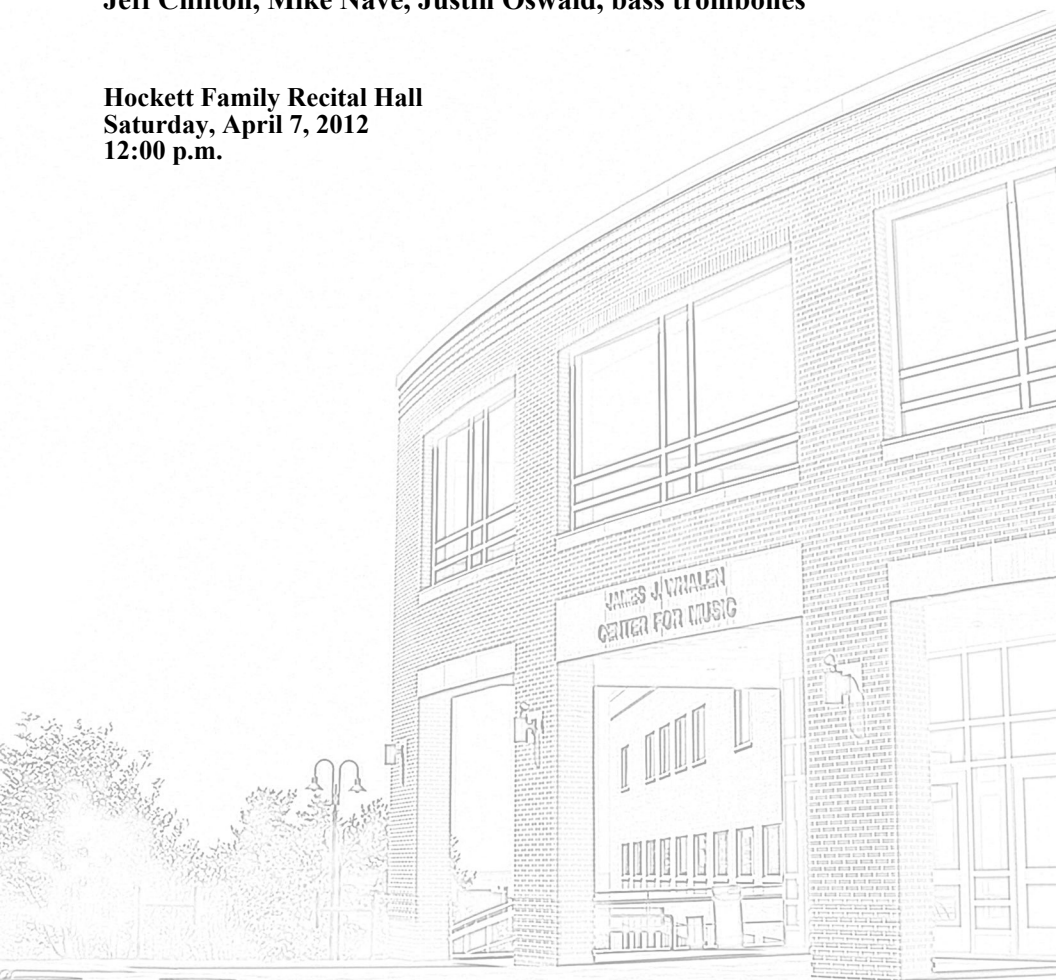
Tim Taylor, Ethan Zawizsa, tenor trombones

Jeff Chilton, Mike Nave, Justin Oswald, bass trombones

Hockett Family Recital Hall

Saturday, April 7, 2012

12:00 p.m.



ITHACA COLLEGE

School of Music

Program

Fanfare to the Rising Phoenix (2003)

Norman Bolter
(b. 1955)

Solo for Sliding Trombone from Concert for Piano and
Orchestra (1958)

John Cage
(1912-1992)

Pause

Concerto for Trombone (1769)
I. Allegro Moderato
II. Andante
III. Allegro Moderato

Johann Georg Albrechtsberger
(1736-1809)

Sequenza V (1965)

Luciano Berio
(1925-2003)

Pause

Sonata Quinta from *Sonate Concertante In Stil
Moderno, Libro I* (1621)

Dario Castello
(c.1590 – c.1658)

General Speech (1969)

Robert Erickson
(1917-1997)

This Graduate Recital is in partial fulfillment of the degree Master of Music
Performance. Kai Johnson is from the studio of Dr. Hal Reynolds.

Notes

Fanfare to the Rising Phoenix

"Fanfare to the Rising Phoenix was inspired by a brilliant and powerful painting of the mythological bird, the phoenix. Found in the lore of many cultures, this magical bird is most often associated with its ability to rise from its own ashes after being consumed by fire. This timeless story offers an inspiring reminder of the indestructible nature of the human spirit and its inherent ability, if ignited, to 'keep on keeping on,' even in the face of seemingly insurmountable odds." - Norman Bolter and Carol Viera

Solo for Sliding Trombone

Chance composed and intended as a chance performance, Cage writes in the preface: "The Concert has no overall score, but all parts are written out in detail. A performance of the Concert may include all of the instruments, but any also be performed as a solo, duet, trio or any combination of the given instruments, resulting in a change of title (e.g. solo for piano or Concert for piano, voice and 2 violins, in case it is combined with a Solo for Voice.)

The notation of all orchestral parts uses a system where space is relative to time. The amount of time is determined by the musician and later, during the performance, altered by the conductor who has his or her own part and acts like a living chronometer. Notes are of 3 sizes. This may refer to duration or amplitude or both, the interpretation being determined by the performer. All of these solos involve as many playing techniques as possible."

Concerto for Trombone

Johann Georg Albrechtsberger is perhaps best known as a Beethoven's harmony and counterpoint teacher while living in Vienna. This concerto for trombone and string orchestra is one of only a few concerti written for the trombone during the classical era.

Sequenza V

"In Sequenza V for trombone solo, the memory of Grock, the last big clown, peeps out. Grock was my neighbor at Oneglia: he dwelt in an odd and complex country house in the hills, in a sort of oriental garden with small pagodas, small lakes, bridges, streams and weeping-willows.

With my school fellows I used to climb over his garden's gates to steal oranges and tangerines. During my childhood the closeness, the excessive familiarity with his name and adults' indifference prevented me from comprehending his genius.

Only later--I was 11 years old--I had the chance to see him in performance at 'Teatro Cavour' in Porto Mauricio I realized it. During that performance, just once, he suddenly stopped and, staring at the audience, he asked: WARUM

(why). I didn't know whether to laugh or cry, I wished I could do both of them. After that experience I haven't stolen oranges from his garden anymore.

Sequenza V is a tribute to that 'warum' in English: why." - Luciano Berio in "Explanatory texts to the Sequenzas" (1998)

Sonata Quinta

This work is a rare example of chamber music written for the trombone before 1800. The cover page of the Sonate Concertante identifies Castello as 'Capo di Compagnia de Musichi d'Instrumenti da fiato in Venetia', which indicates he was the leader of a band, known as piffari, which could include trumpets and trombones as well as recorders and voils. With the instrumentation vague, some flexibility is allowed – we have given the violin the treble line and added a cello to double the continuo in order to fill out the sound of the ensemble.

General Speech

Commissioned by Stuart Dempster, General Speech requires the performer to "speak" through the trombone while producing sound to create inflection and rhythm. The text is excerpts from General Douglas MacArthur's retirement speech given at the United States Military Academy at West Point, New York on May 12, 1962.

Duty – Honor – Country.

Those three hallowed words reverently dictate what you ought to be; what you can be; what you will be.

They are your rallying point.

To build courage when courage seems to fail.

To regain faith, when there seems little cause for faith.

To create hope, when hope becomes forlorn. [...]

You now face a new world – a world of change.

The thrust into outer space of the satellites, spheres, and missiles marked a beginning of another epoch in the long story of mankind. [...]

Your guidepost stands out, like a tenfold beacon in the night:

Duty – Honor – Country.

You are the leaven which binds together the entire fabric of our national system of defense.

From your ranks come the great captains who hold the Nation's destiny in their hands the moment the war tocsin sounds.

The long gray line has never failed us.

Were you to do so, a million ghosts - in olive drab; in brown khaki; in blue and gray - would rise from their white crosses thundering those magic words:

Duty – Honor – Country. [...]

Today marks my final roll call with you.

But I want you to know that when I cross the river, my last conscious thoughts will be of the Corps - and of the Corps - and of the Corps.

I bid you farewell!